Teacher's Notes

Mister Monday & other songs for the teaching of English

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Longman

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Introduction

This booklet has been written to accompany the recording *Mister Monday*, which contains ten songs written specifically to teach English. These songs have been developed by a group of people that includes both teachers of English and professional musicians. They have all been tested in the classroom, and modified in the light of experience. This book contains the words of the songs together with suggestions on how and when to teach them. It also includes notes and vocabulary lists for each song.

Comprehension questions are also given, so that the teacher may test whether the song has been effective in its prime aim of teaching language. This is an important point: it must be emphasised that these songs are intended as aids to teaching, *not* as a pleasant way of passing the time. Each song drills a particular structure, and each is designed to test the student's skill in pronunciation. On the recording, the strange pronunciations that are often heard in pop songs have been avoided.

The music is written in a modern style, so that the songs are very similar to those that students in many parts of the world are likely to hear on the radio. But the music has not been the main concern: it has had to fit the words. This is the opposite of the usual pop material, where the music is all-important and the words come second.

Aims

The basic aim of each song is to present and/or drill a single structural item. More specifically, the use of a particular tense or verb form is treated. Only one item is dealt with at a time, and as far as possible nothing that requires extra teaching is introduced. Sometimes, of course, it is necessary to relate one verb form to another (for example in *Alice's Song:* What *were you doing* when *I saw* you?), and in this case one form has been used as an aid to understanding the other.

Using the Songs

Presenting a New Structure

The songs should not, of course, be used when a new structure is introduced to the class for the first time; but they can readily serve as illustrations of the use of the structure soon afterwards. For example, when the future with *going to* has been introduced, the situation in the song *Going to* can be explained to the students, who then listen to the song and find examples of how this structure is used. At this stage, naturally, the students are not expected to sing the song themselves.

Drilling

The songs can give a new dimension to drilling by doing what good chorus drilling can do, but doing it better. Chorus drilling is useful because all the students are involved, but students often dislike its artificial nature. Although beginners usually like speaking in chorus, the words may gradually cease to have any meanin and the students become bored. Songs give the same kind of repetition of the key structure, and the practice in stress and phrasing, but students find them a more real activity. The students also have the satisfaction of knowing that the words make good sense.

Comprehension

These songs offer a novel and challenging test of comprehension, even for those students who seem to know everything! Suggestions for comprehension questions are contained in this book; the teacher can use these, or he can invent his own. Alternatively, each student can write down a question about a song and another student has to give the answer. This can be a team game: a team scores two points for every correct answer a member gives, and one point for every question that the other team cannot answer correctly.

Relaxation

Many teachers use songs as a means of relaxation at the end of the week. And there is no doubt that most students enjoy singing. Unfortunately, even the simplest songs use a wide range of words and structures, so that elementary students find them very difficult. In the *Mister Monday* songs, the vocabulary has been chosen so as to cause little trouble to beginners, while the structures in each song are naturally carefully restricted. Songs in general give two further benefits. For one thing, singing means that the student is using English continuously for two or three minutes at a time; in the early stages he will regard this as a great achievement, for there is often a long gap between the time when he can put words into one sentence and the time when he can string three or four sentences together. Again, singing reduces the tension that is involved in learning a new language: while the process is very exciting, some students find the mental effort very great and they may be exhausted by the end of the lesson. By reducing this tension the teacher can make maximum use of the last few minutes.

Discussion

A fruitful discussion often develops after a class has used a song, and this can bring in a large area of new vocabulary and idiom. The notes on each song therefore include hints for discussion, containing words that frequently occur when classes discuss the songs.
Teachers will no doubt make their own additions to this list, possibly each time

the song is used. For example, the song *Going to* often gives rise to numerous questions about the background situation (remembering that this is the day-dream of a big-city commuter): even students who themselves live in large cities sometimes know very little about the life of a commuter, who every day has the same monotonous routine of getting up early, catching the same train into the city and the same one out again in the evening, and sitting each time in the company of 'two hundred city gents all exactly like me'.

Reinforcement and Recall

Once a song has been learnt, students remember the appropriate structure more easily. The tune is a great aid to memory: the phrasing and structures of sentences are totally involved with the tune, so that if the students can remember the tune they are unlikely to make mistakes with the words. They can appreciate their own mistakes when the words do not fit the music; many common mistakes, such as 'I go to read a book' instead of 'I'm going to read a book', are eliminated in this way. The song itself often helps to identify a particular structure, too, so that when students have to be reminded of a structure it is often enough just to mention the song.

Student Participation

Music like this gives an added dimension to language teaching, and students who are hard to please often respond to it with new interest. This is a great help with those students who will not co-operate: every teacher dreads the situation where half the class will not respond to what he has prepared. There is also the problem of students who refuse to take part in activities that seem to be outside the strict process of learning, because they feel that precious time is being lost; even the most dedicated student will realise that this new type of exercise can help him. Finally, music helps those students who become nervous when they have to answer a question in front of the entire class: they often find it easier to *sing* the words than to say them. Singing breaks down the enormous mental barriers that some students erect against learning a language. Once out of the normal teaching atmosphere, they can give a much better performance. All in all, then, this new teaching aid can help both teacher and student in a variety of ways – and at the same time it remains a pleasant experience.

Procedure

It may be helpful to make a plan of how you intend to use the songs in your lessons. Here are some suggestions:

1. Beginners and elementary level.

day 1:
- a present the structure.
- b present the vocabulary in the song.

day 2:
- a revise the previous lesson.
- b present special difficulties, if possible using different examples from those in the song.
- c play the first verse of the song.
- d ask questions to test comprehension.
- e replay the verse as necessary.
- f continue with other verses.
- g play the whole song.
- h if your students are keen to sing, let them do so at this point but never force them.

2. Advanced.

- a revise structure and vocabulary.
- b play the song.
- c ask questions to test comprehension.
- d go over vocabulary and idioms that are not fully understood.
- e play the song again.
- f discuss the ideas in the song.

Notes on the Songs

This is a reference section, with notes on each of the songs.
The teacher who prefers to use his own material will still find these notes useful.
They suggest:

Ways of presenting the grammatical structures.

How to relate the structure to the song.

How to deal with special difficulties of syntax or vocabulary.

How the songs might possibly be discussed.

Questions for comprehension.

1. **Present Continuous Baby** (Present continuous)

I'm walking down a street
I'm waiting for a bus
I'm watching an old lady
Who's holding a small dog
I'm looking through the windows
Of the shops along the way
I'm thinking of my true love
Who's the angel of the day

I can't see her
In the city of light
I can't hear her
In the dark lonely night

I'm sitting in a train
I'm looking for my love
I'm watching an old lady
Who's holding a small dog
I'm looking through the windows
At the trees along the way
I'm thinking of my true love
Who's the angel of the day

I'm walking down a street, etc.

I can't see her, etc.

Presenting the Structure

This structure is most easily presented by using a picture or wall-chart where a lot of people can be seen doing a variety of things: buying, selling, walking, crossing the street, carrying things, etc. Present each action in turn, e.g.

Teacher: *He's waiting for a bus.*

The old man's selling a newspaper.

Next, present each action again but begin each with the question: What's he doing? The third time, the students can give the answers.

Structure related to the song

The most useful teaching aid to demonstrate this song is a magnetic board or flanelboard with a picture of a street showing shops, a bus stop, an old lady and the hero. He can be seen to progress from one action to the next:

T: *What's he doing? He's waiting for a bus.*

What's he doing now? He's watching an old lady.

Special difficulties

(a) *Looking through the windows of the shops:*
Looking through the windows at the trees:

It is intended that students should notice the difference in the prepositions following *looking* in these two examples. Show that they are in fact similar by inserting a suitable phrase which completes each sentence:

T: *I'm looking through the windows of the shops* at the hats and coats.
I'm looking through the windows of the train *at the trees.*

(b) *Watching:* It is important to stress the difference between *watching* and *looking at.* Ask a student to stand up and remain standing still, and say *I'm looking at Jacques.* Then ask him to move round the room and say *I'm watching Jacques.* It's very useful if there is a fly in the room, because you can 'look' at it when it is on the wall and 'watch' it when it is flying!

(c) *An old lady who's holding a small dog:* Some people have criticised the introduction of a relative clause in such an elementary song. I have not, on the other hand, found a teacher who thought it was difficult to teach. Start by saying the same thing in two simple sentences:

I can see an old lady. She's holding a small dog.

Then indicate that it is more natural and, therefore, preferable to use only one sentence:

I can see an old lady who's holding a small dog.

Reinforce the idea with a picture of a lot of people holding different objects, e.g.

Teacher: *Which man is Mr. Jones?*
Student: *He's the man who's holding an umbrella.*

(d) *I can't hear her/see her:* Present this with a high-speed instruction drill: *Stand up, sit down, come here,* etc., ending with *touch the ceiling.* Help the student to express the difficulty by saying: *I can't touch the ceiling.* Then cover your eyes/ears to indicate *I can't see/hear you.*

Hints for discussing the song

The hero is looking for his true love. We can also say he is SEARCHING FOR HER. If she RAN AWAY FROM him, then he is CHASING/PURSUING HER, like a POLICEMAN pursuing a CRIMINAL. In the second verse he thinks she is no longer in the city (maybe she is with her family or friends in another town?) and so he decides to FOLLOW her. Is she his GIRL-FRIEND or his FIANCEE? If she's his fiancée, then they are ENGAGED, and she wears an ENGAGEMENT RING, not a WEDDING RING, which is what people wear when they are married.
The old lady is holding a small dog. If we say 'holding', it means that she is STANDING in the street with the small dog in her arms. She isn't MOVING (walking, running). If she is moving, we must say that she is CARRYING the dog. But the man is watching her, so she must be moving in some way, perhaps she is PATTING or STROKING the dog.
What is the man doing in the street? Is he SHOPPING? Is he BUYING a PRESENT FOR his girl-friend? Perhaps he is only WINDOW-SHOPPING. He is very SAD, MISERABLE, UNHAPPY because he is ALONE.
In the second verse he is a PASSENGER on a train. He's carrying a TICKET, perhaps in his POCKET, or in his WALLET. We don't know his DESTINATION. He's travelling through the COUNTRYSIDE.

Comprehension questions

To avoid difficulty in the phrasing of the questions, it is better to give the hero a name.

1 Is (John) at home?
2 Is (John) in a village or a big town?
3 Who is (John) looking for?
4 What is the old lady holding?
5 What is (John) looking at in the shops?
6 Can (John) see his girl-friend?
7 Is (John) happy or sad?
8 Is the old lady's dog very big?

2. **Mister Monday** (Present simple)

He gets up at eight o'clock
On cold clear winter days
He eats his food at half past eight
And clears the pots away

He drives his car in the city streets
And he meets along the way
A lot of tall dark people
Who stand there all the day

He's Mister Monday
He works all day from nine to five
He's Mister Monday
He lives alone in the city

I see him in the evening
I pass him at the door
I say "Hello, how are you?"
And I know he's very poor

He looks at the street through his window
He watches the people pass by
He loves little dogs and children
And he never tells a lie

He's Mister Monday, etc.

Presenting the structure

A study of this tense usually begins with day-to-day actions such as getting up, washing, eating breakfast and waiting for the bus. After teaching the days of the week, the teacher can then indicate that these actions happen every day. Here is a teaching idea that takes a fresh view of the structure:
Take a pair of occupations that are in contrast with each other and teach what each of them involves:

T: *He's a policeman. He directs the traffic.*
He's a priest. He prays to God.

Then ask:

What does a policeman do?
What does a priest do?

Now reverse the possibilities and see how the students feel about the results:

T: *Does a policeman pray to God?*
S: *Perhaps.*
T: *Does a priest direct the traffic?*
S: *No, he doesn't.*

Other pairs could be: student/office-cleaner; gardener/clerk; reporter/bus-conductor.

Structure related to the song

(a) In most English courses, the present simple follows fairly rapidly after the present continous. I assume in the notes for this song that the students have still only an elementary knowledge of the language. This song has two uses of the present simple: there are everyday actions that can be given a time, e.g.

T: *He gets up at eight o'clock.*

There are also actions which cannot be given a time, e.g.

T: *He loves little dogs and children.*

Make the difference clear by dividing the board into two and writing actions to which we can give a time on one side and the 'like/dislike' actions on the other. Reinforce by asking questions that are meaningful for one type of action, but not for the other. For example:

T: *What time does Mister Monday get up?*

can be answered. But,

What time does he love little dogs and children?

cannot be answered.

(b) Relate Mister Monday's actions to those of a famous person such as the Duke of Edinburgh. Compare a week in the life of each of them to show the dull routine of Mister Monday's existence and the interesting life of the famous person. For example: Monday: The Duke of Edinburgh meets important visitors; Mister Monday goes to his office. Tuesday: The Duke of Edinburgh rides horses; Mister Monday goes to his office, etc. Then ask questions about the two men:

T: *What does Mister Monday do on Tuesdays (or every Tuesday)?*

Special difficulties

Tell a lie. This could be explained by a dialogue such as the following:

T: *What's your name?*
S: *My name's Paul.*

T: *Ask me.*
S: *What's your name?*
T: *My name's Dostoyevsky. I'm telling a lie.*

Hints for discussing the song

He gets up at eight o'clock. What time does he WAKE UP? Does he use an ALARMCLOCK? What are winters days like? Sometimes it is FOGGY or MISTY and it often RAINS. But in the song the winter days are cold and clear. There could be SNOW on the GROUND, FROST on the trees, ICE on the roads and a FREEZING WIND.
He clears the pots away. This means he uses a CUP and SAUCER, a BOWL for his CORNFLAKES (PORRIDGE in the winter?) a large PLATE for his EGGS and BACON and a small plate, a SIDE PLATE for his TOAST AND MARMALADE.
What does Mister Monday do? He works in an office ..... maybe he's a CLERK. It's a ROUTINE JOB, because he does the same thing every day.
What sort of person is he? He's very TRUTHFUL and HONEST. He's also KIND to animals.
Who are the tall dark men who SPEND ALL DAY in the streets? Perhaps they are POLICEMEN, or TRAFFIC WARDENS, or even TOURISTS (but use your imagination!)
If I meet him at the door every evening, it means that we are NEIGHBOURS and I probably live NEXT DOOR. I think that Mister Monday lives in a BLOCK OF FLATS.

Comprehension questions

1 What time does Mister Monday cook his breakfast?
2 What does he do after breakfast?
3 Does he go to work by bus?
4 Does he work in a village?
5 What do the tall dark people do all day?
6 What time does Mister Monday finish work?
7 When do I see Mister Monday?
8 Do I pass him on the stairs?
9 Why does he look at the streets through the window?
10 Is he an honest man?
11 Is he kind? Give an example.
12 Is he married? How do you know?

3. Going to

I'm going to sell my car and my welcome mat
I'm going to hide my briefcase and my bowler hat
I'm going to buy a ticket and catch a plane
I'm going to sit in the sun and laugh at the rain

I'm going to go where they say the life is sweet
I'm going to let the grass grow under my feet
I'm going to count the waves beside the sea
I'm going to be happy, I'm going to be free

I'm going to throw my shoes away
I don't care what the people say
I'm going to spend my money too
And then I don't know what I'll do

But I don't want to be alone
I'm going to miss my telephone
Am I going to live without a friend?
I'm going to sit and think again

I'm not going to leave this beautiful town
I'm not going to watch the sun go down
Tomorrow at the station you're going to see
Two hundred city gents all exactly like me
I'm going to buy a ticket and catch a train
I'm going to read a book and look at the rain

Presenting the structure

(a) *'Going to' + infinitive* is perhaps the most common way of expressing the future. It is important to remember that we use this structure when we have a definite future plan of action in mind, or an intention to do or not to do something:

I'm going to visit my grandmother tomorrow.
I'm not going to do anything for him.

In order to practise the 'going to' form, ask the class to make a plan of what they intend to do next weekend or on their next holiday. Ask them to include morning, afternoon and evening activities. Then they ask each other questions like:

S: *What are you going to do on Saturday morning?*

Notice that when 'going to' is followed by the verb 'go', the form 'going to go' is correct; however, it is awkward and is usually avoided:

S.1: *Where are you going (to go) on Saturday evening?*
S.2: *I'm going to the theatre.*

In such cases the future time must be understood from the context, otherwise an adverb of future time is needed: I'm going to the cinema *tomorrow night.* Another way to practise 'going to' is to ask each student to think of something he wants to do or buy. Another student will ask him to give his reason.

e.g. S.1.: *I want to buy some wood.*
S.2.: *What for?*
S.1.: *I'm going to make a table.*

Practise the negative form by means of contradictions:

S.1.: *Are you going to watch T.V. tonight?*
S.2.: *Of course not! I'm going to do some extra English!*

(b) It will help in revision or at a more advanced stage to compare 'going to' with 'will' (refer to song 5). Take this example:

John needs some help.
I know. I'm going to help him.

and compare it with:

John wants me to help him, but I'm too busy.
Don't worry. I'll help him.

The answer in the first example shows the speaker had already decided that he was going to help. In the second case, the answer shows he had no plan to help. He made his decision at the moment of saying 'I'll help'.

Structure related to the song

(a) point out the difference (see verse 3) between:

I'm going to spend my money, too (part of the plan)
and: *And then I don't know what I'll do* (no plan)

(b) The situation is one of a man who is unhappy with his life in the city. Everything that he is 'going to do' is related to things he doesn't like or is bored with: e.g. He's going to sell his car because he is tired of traffic jams. Get the students to tell you what he is going to do by suggesting things he doesn't like or want any more:

T: *He doesn't like his car.*
S: *(So) he's going to sell it.* etc.

Then, of course, comes his change of heart: he isn't going to leave.

Hints for discussing the song

Students who don't live in a big city know very little about the living and working habits of the hero and his colleagues. We can examine exactly what he does during the day, starting in his SUBURBAN HOME, following him as he COMMUTES to London where he struggles through the CROWDS in the morning RUSH HOUR. We can also describe in greater detail the 'uniform' that he wears. We know about his briefcase and his bowler hat. He also wears a THREE-PIECE PIN-STRIPE SUIT. Perhaps he's an EXECUTIVE WITH A LOT OF RESPONSIBILITY, but maybe he is one of the thousands of office workers who are called simply WHITE-COLLAR WORKERS. He works in the CITY, an area that we associate with banks and the STOCK EXCHANGE. Here you can buy STOCKS AND SHARES. The man is a commuter, living out of London and coming to work on a SUBURBAN LINE train. If he is rich, he will probably live in the STOCKBROKER BELT, an area of very expensive property to the South and West of London. STOCKBROKERS are people who make a lot of money by looking after other people's INVESTMENTS.
If he is simply a white-collar worker, then maybe he is a BANK CLERK. On his way to work every day, he DAY-DREAMS about far-off places, a DESERT ISLAND where he can forget the life he doesn't like. He is an ESCAPIST. But in the middle of the song, he begins to FORESEE some of the problems of his REMOTE life. He becomes nervous about the prospect, and CHANGES HIS MIND. We can also say that he has SECOND THOUGHTS, or that he has COLD FEET.

Comprehension questions

1 Is (Robert) a manual worker? If not, how do you know he isn't?
2 What sort of hat does a city gentleman wear?
3 What sort of life does he lead? A dull life or an interesting life? Justify your answer.
4 What is he going to do when he reaches his destination?
5 Where do you think he is going to fly?
6 What do you think he means when he says 'I'm going to be free'?
7 Why is he going to throw his shoes away?
8 Is he worried about what people will think about him? Is this a good thing?
9 What does he think he's going to miss?
10 What is he going to do tomorrow?

4. **It's only half past three** (Present perfect + just)

Peter's just received a letter from Jill
Susie's just bought a brand-new puppy
Andy's just seen a cat in the tree
And it's only half past three
Yes, it's only half past three

I've just returned from the grocer's shop
The grocer's just told me a funny story
We've just decided to go to the sea
And it's only half past three
Yes, it's only half past three

We've just been for a swim
The wheels are beginning to spin
We're going home now
Back to our little flat in town

Here comes Paul in his brand new car
He's just met his girl-friend's mother
I think he needs a strong cup of tea
And it's only half past three
Yes, it's only half past three

We've just been for a swim, etc.

The day's just beginning to fade away
The street lights have just begun to shine
I've just discovered my watch isn't working
Because it's only half past three
It's only half past three
It's only half past three

Presenting the structure

(a) It would be useful to establish a contrast between the present continuous 'I am doing' and the present perfect 'I've just done'. Ask a student to open a door or window. While he's doing each action ask:

T: *What's he doing?*
S: *He's opening the door.*

Make sure that the student continues the action until the question has been answered. The teacher opens the door but this time emphasises that he has completed the action:

T: *I've just opened the door. What have I done?*
I've just opened the door.

Then ask a student to open/close the window.

T: *What have you just done?*
S: *I've just closed the window.*

Repeat with different students and different actions, but at first only use I've/We've/You've. In this way you fix the auxiliary 'have' in their minds so that when you use 'he's just done . . .' the class is thinking of the 'have' auxiliary and will not confuse 'he's' (he has) with 'he's' (he is). Ask a student to switch on the light.

T: *What has he just done? He's just switched on the light.*

Then ask the class:

What has he just done?
S: *He's just switched on the light.*

Continue in this way with other examples.

(b) Present a situation using pictures/drawings on the board. Take, for example, a football match. Two boys are watching a game of football, but one of the boys is too small to see what is happening. When the crowd cheers (you could use a football rattle to create atmosphere) a student acting the small boy asks *What's happened?* The tall boy replies *The centre-forward has just scored a goal!* Introduce some football vocabulary, for example:

centre-forward	miss/score a goal
striker	foul (n. & v.)
winger	tackle (n. & v.)
full-back	kick (n. & v.)
goalkeeper	save (n. & v.)
linesman	wave his flag
referee	blow his whistle

The class can act the part of the crowd. At the teacher's signal (you could use a thumbs up or thumbs down sign) students acting the small and the tall boy ask and answer questions about the game:

T: Thumbs up. Class cheers.
Small boy: *What's happened?*
Tall boy: *No. 9 has scored a goal.*
T: Thumbs down. Class boos.
Small boy: *What's happened?*
Tall boy: *No. 11 has kicked the goalkeeper!*

(c) Take another situation. Show the class some interesting newspaper photographs of actions or faces showing special expressions and ask:

T: *What do you think has just happened?*
or: *What do you think he has just said?*

Some of the answers are very interesting indeed!

Structure related to the song

Show the students photographs or board pictures representing the main characters in the song: I, Peter, Jill, Suzie, Andy, the grocer, Paul, his girl-friend and her mother. Present the situation described in the song as follows: show a letter to the class and point first to Jill and then to Peter. Mime writing, sending, receiving a letter and say *Peter's just received a letter from Jill.* Check that the class understands with questions: *Did he receive the letter last year?* etc.

Special difficulties.

(a) brand new: absolutely new
(b) funny story: the best way to explain this is to tell one!
(c) fade away: suggest the idea by giving an example of sound fading away. Then show a picture of the sun at midday and another of the sun sinking on the horizon to suggest light disappearing.

Hints for discussing the song

What are the relationships between the various characters? You could discuss the meaning of FRIEND/BOY-FRIEND/GIRL-FRIEND/FIANCEE/ACQUAINTANCE/ COLLEAGUE/CLASSMATE/FLAT-MATE.
Peter has received a letter brought by the POSTMAN (a man who DELIVERS the POST/MAIL), who put it through the LETTERBOX.
Suzie has a new puppy, which she bought at a PET SHOP. The grocer sells GROCERIES/PROVISIONS, and he's evidently a very HUMOROUS/AMUSING man because he tells JOKES.
All the people go on a TRIP to the coast. If they were travelling in a bus or on a train, we would call it a DAY TRIP or an OUTING. Paul meets his girl-friend's mother. If they get married, she will be his MOTHER-IN-LAW. It seems that he was very NERVOUS about meeting her ('I think he needs a strong cup of tea'), but he's RELIEVED that the meeting is over.

Comprehension questions

1 Who wrote to Peter?
2 What has Suzie just bought?
3 Did Andy see a cat or a dog?
4 Is the grocer an interesting man?

5 Did they decide to go to the sea a long time ago?
6 Did Paul arrive by bus?
7 Why does he need a strong cup of tea?
8 When did the man in the song discover his watch wasn't working, in the morning or in the evening?

5. **Tomorrow will be wonderful** (Future simple)

Tomorrow will be wonderful
I'll drive my little car
I'll walk along the river bank
I'll watch the ships sail by
The next day will be better
I'll take you to the zoo
I'll show you bears and monkeys
And a great gorilla too

Will you come to the party on Friday?
Will you meet me under the tree?
Will you marry me in September?
Will you come and live by the sea?

We'll have a house with windows
That look out to the sea
We'll entertain our neighbours
With chocolate cake and tea
They'll see us in our little house
As happy as can be.
They'll wish they were just like us
So happy, bright and free

Will you come to the party on Friday? etc

We won't have to work all day
We'll just pass the time away
We won't catch those busy trains
That whistle down the line.
We won't live in basement flats
With single beds and tabby cats
We won't have to worry
The sun will always shine

Will you come to the party on Friday? etc

Presenting the structure

You may wish to avoid using the song in the early stages of teaching 'will' as the different uses of the word may confuse elementary students. However, the following points may be useful when studying this structure further: Try to avoid suggesting that *will (shall)* are used to form *'the* future tense'. There are various ways of indicating future time: *will* is one of them.

(a) *Will* is used to indicate a future action or happening
– that we cannot control, i.e. it will take place whether we like it or not.

e.g. *He'll be 70 in two days' time.*
The plane will leave at 08.30.

– that may be part of an arrangement, but is more uncertain and remote than if we used 'going to' (see song 3).

e.g. *They will (They'll) visit us next time they are in the neighbourhood.*
I'll write to you as often as I can (while I'm on holiday).

– that we are considering at the moment, more in the sense of speculation or wondering about the future than making plans.

e.g. *What will the world be like in 50 years' time?*
One day, I'll buy myself a cottage in the country.
I hope they won't lose their jobs.

Notice that *shall* is not commonly heard, mainly because of the use of the contractions, 'I'll', 'we'll'. There is an increasing tendency to use 'will' with all persons, the exception being the question form: 'Shall I ....?' (= Would you like me to ...?).

e.g. *Shall I carry those bags for you?*
Shall I put the light on?
(This form is never used in American English.)

In order to practise this form, ask the students to speculate about the future:

T: *What will you do* – *when you finish your studies?*
if you fail your exam?
T: *Where will you be* – *this time next week/month/year?*
T: *What do you think the world will be like* – *in 20/50/100/500 years' time?*

Point out that in most cases it will not be possible to use 'going to'. The verb 'be' is rarely used with 'going to', so that even if the student knows already where he will be this time next week, he must still use 'will' (shall) in his answer, e.g. 'I'll be in ...'. However, when 'be' is used with a profession, 'going to' is more common, since the intention here is very strong.

e.g. *What are you going to do/What will you do when you leave school?*
I'm going to be an air hostess.

(b) A quite different use of *will* is found in the question form for invitations (= would you like to) and requests.

e.g. *Will you come to the theatre with us tonight?*
Will you post this letter for me?

Since this is a request/invitation form, it is easy to understand why questions about time in the future are more usually formed with 'going to' or the continuous present. A question about future time beginning 'Will you . . .' could lead to confusion. Consider the question: Will you post the letter tonight? Is this a request or merely a question about the *time* when you will post the letter? In order to make it clear that the question refers to the *time*, it should be re-phrased: Are you going to post . . . ?
On the other hand, there can be no such confusion with the question: Will the plane arrive on time?

Requests and invitations can be practised in the class. Replies to invitations should be varied: *Yes, I'd love to (come, help, etc.)*
Of course I will.
I'm sorry, I can't.
I'm afraid I have an appointment.
I can't. I'm going to . . . . .

As far as possible, requests should be related to something that can be done in the classroom. The students can actually perform what they are asked to do. Remember that the use of 'please' (at the beginning or end of the request) sounds polite (more like 'Would you . . . ?).

Structure related to the song

In simple terms, the song is the story of a girl's day-dream. Unlike the hero in song 3 (going to), the girl in this song has not made any definite plans. At no point can she say 'we're going to . . . .' because all these ideas only exist in her mind and are probably just a result of her wishful-thinking. The song can be used to great advantage to make clear the difference between 'will' and 'going to' by comparing the attitude of the speakers

(a) A good way to illustrate the use of 'will' in the song is to ask the class:

T: *What sort of man/woman will you marry?*
What sort of house will you have? etc.

For married students you can ask them what the world of their children will be like. In this way you ask them to move into a world of speculation and day-dream.

(b) Notice that all the questions in the chorus are invitations (would you like . . .?). A good test for the class is to see if they know when they can substitute 'Would you like to' for 'Will you'.

e.g. *Will you meet me at the station?* (Yes)
Will you be at home tomorrow? (No)

Hints for discussing the song

The young girl is DAY-DREAMING, she can't FORESEE any problems. She's LOOKING FORWARD to her future life and especially to living by the sea. She thinks the neighbours will be ENVIOUS of their happiness. But what will they LIVE ON if they don't work? How will they be able to AFFORD to buy food? They hope to pass the time away, LEADING A LIFE OF LEISURE. She seems to want to REJECT/TURN HER BACK ON urban life. She wants to MARRY/GET MARRIED in September and no doubt is dreaming of a WHITE WEDDING and a RECEPTION with lots of GUESTS. Afterwards the couple will have a HONEYMOON and when they move into their new house, a HOUSEWARMING PARTY. Of course the strange thing in all this is that she seems to have PROPOSED to him. It must be LEAP YEAR!

Comprehension questions

1 Does (Anne) have a big car or a small one?
2 Name three kinds of animals that she'll see at the zoo.
3 Where does she want him to meet her?
4 Describe the house they will have.
5 What will the neighbours think when they see them?
6 How will they entertain their neighbours?
7 What sort of lives do you think the neighbours lead?
8 What will they do all day in their new house?
9 Why doesn't she like the trains?
10 Why don't they have to worry?

6. **Alice's Song** (Past continuous)

What were you doing when I saw you in the stable, Alice?
What were you doing when I saw you there?
What were you doing when I saw you in the stable, Alice?
What were you doing when I saw you there?

I was listening to the stories
Of the big white horses
They were telling me
All about their favourite courses
I was listening eagerly
To what they had to say

What were you doing when I saw you at the station, Alice? etc.

I was reading all the books
About the Queen of England
I was writing poems
That I want to send to her
I was looking for a word
To write about her hair

What were you doing when I saw you at the palace, Alice? etc.

I was talking to the Queen
About my latest novel
She was asking me
To come to tea again
She was asking me
To come to tea again

What were you doing when I saw you there?

Presenting the structure

(a) Begin by relating the present continuous to the past continuous:

T: *What time is it now?*
S: *It's ten o'clock.*
T: *What are you doing?*
S: *I'm listening to you.*

Divide the board into two and write *Yesterday* on the left and *Today* on the right. Under *Today* write 10.00 am

T: *It's ten o'clock and I'm talking to you.*

Now write ten o'clock under *Yesterday*

T: *At ten o'clock yesterday I was drinking a cup of coffee*
(Repeat). *Point to a student: At ten o'clock yesterday you were drinking a cup of coffee, too. What were you doing at ten o'clock yesterday?*
S: *I was drinking a cup of coffee.*

Continue in the same way, imagining different times of day and different situations.

(b) Contrast specific time in the past with continuous action in the past. Pretend you saw one of your students in the street and make some comment like:

T: *I saw you in the street yesterday. You were dancing.*
(To class) *When I saw him, he was dancing in the street!*
What was he doing when I saw him?
Class: *He was dancing in the street.*
T: *Paul, I saw you at ten o'clock. What were you doing when I saw you?*
Even if the student doesn't believe the teacher saw him, he has to answer in the correct way.

(c) A student comes out to the front of the class and mimes an action. Then he asks the other students:

What was I doing?
S.2: *You were running upstairs.*

The class could also ask questions like:

Were you riding a bicycle?
S.1: *No, I wasn't.*

Make sure the student stops the action before the others start guessing. If they cannot guess they may ask him to repeat the action once. If they still cannot guess he may ask:

Do you give up?
Class: *Yes, what were you doing?*
S: *I was riding a horse!*

Structure related to the song

Play the first verse and the chorus a few times until the class grasps the meaning and can remember the words. Show a picture of horses and a stable. Have a student act the part of Alice and another the part of the questioner. Introduce the scene on these lines:

T: *This is Alice. She likes horses, John saw Alice in a stable yesterday.*
S: *What were you doing when I saw you in the stable Alice?*
S.2: *I was listening to the stories... etc.*

Continue in this way. If either of the students doesn't remember the words, the teacher can ask round the class. Do the same for the other verses.

Special difficulties

(a) eagerly

T: *It's just before lunch. You're all very hungry. When the class ends you leave the room eagerly.*

you can explain it this way:

T: *You're on a long walk. It's very hot and you're thirsty. Somebody says 'You can buy cold drinks in the next village!'*
Everyone starts walking eagerly towards the village.

(b) latest (in the sense it is used in the song, confusion may arise with 'last')

T: *Charles Dickens died in 1870, so he can't write any more novels. His last novel was Edwin Drood.*

Then mention a novelist that the class knows is still living and ask what his most recent/*latest* novel is.

Hints for discussing the song

What were you doing when I saw you in the stable, Alice? A stable is a strange place to find a young lady. The person who is asking the question is evidently SURPRISED, perhaps PUZZLED, or even ASTONISHED or AMAZED to see her there. Talking to horses is definitely an unusual PASTIME/HOBBY. Did she only DREAM that the horses were talking to her? The horses are RACEHORSES, which means that they carry JOCKEYS in RACES and people PUT MONEY ON them. You can LOSE a lot of money if you GAMBLE, but if you BACK THE WINNER then you could WIN A FORTUNE. When we don't think horses will win, we call them OUTSIDERS. If we think they will win, we call them FAVOURITES. You can tell which are the favourites by looking at the ODDS.
Alice is a very VERSATILE woman. In addition to talking to horses, she is also a POET and NOVELIST. She is evidently in FAVOUR OF THE MONARCHY, because she spends all her time writing about the QUEEN. When she received her INVITATION to take tea at the palace, she was probably DELIGHTED or THRILLED. All her friends were probably very ENVIOUS.

Comprehension questions

1 What was Alice doing in the stable?
2 What is a stable?
3 What colour were the horses?

4 Did Alice enjoy listening to the horses?
5 Was Alice waiting for a train at the station?
6 Why was she having difficulty in writing a poem?
7 Who invited Alice to the palace?
8 What was the Queen doing?

7. **Did you use to be like me?** (Used to)

I used to wake up in the morning
Watch the sun shine in my garden
I used to pick the flowers every day.
I used to buy her pearls and diamonds
I used to think she was an angel
I used to be like that, but now I'm not

Did you use to be like me?
Standing with your head up in the clouds?
No, I didn't use to be like you
I didn't use to dream
I didn't use to think that love was real

She used to take the pearls and diamonds
She used to ask for more and more
She used to say she'd like to marry me
She used to have another lover
He used to live in the house next door
He used to live there, yes, but now he's gone

Did you use to be like me? etc.

He used to tell her that he loved her
He used to use her telephone
He used to take her money to pay his rent
But now he's gone, she's unhappy
He took away her pearls and diamonds
She used to watch them gleam but now she can't

Did you use to be like me? etc.

Presenting the structure

(a) Begin by revising the present simple. Describe a person's actions before and after an important development in his life. Take marriage, for example. Present him before he marries and after he marries, both in the present simple. Use two photographs (not necessarily of the same man), one showing him as a young man, the other showing him older, with signs of cares and responsibilities on his face. Point to the first picture:

T: *This is Albert. He is not married. He's a bachelor. Every day he gets up at eight o'clock and makes breakfast. Every evening he goes out for a drink with his friends. Every Saturday he goes to a football match.*

Point to the second picture:

T: *This is Albert two years later. He gets up at nine o'clock because his wife makes his breakfast. He doesn't go out for a drink with his friends and he doesn't go to football matches. He has bought a television and watches it with his wife.*

(You could use other examples more appropriate to the class's experience, if necessary.)
Now introduce the new structure by comparing his life now to his life before he married:

T: *Does he get up at eight o'clock NOW?*
S: *No, he doesn't.*
T: (pointing to the first picture) *But he used to (get up at eight o'clock).*
T: *Does he make breakfast now?*
S: *No, he doesn't.*
T: *But he used to (make breakfast).*

Ask the class questions like:

T: *What time did he use to get up before he was married?*

(b) Emphasise the difference between the simple past and the habitual past:

T: *He used to live in a flat in London.* (from 1968-71)
Last Saturday he broke his leg. etc.

Structure related to the song

You can relate the structure to the song very simply by asking questions which contrast the man's situation now with his situation in the past. Explain the story to the class first. Tell them that the boy was very much in love, but the girl took advantage of him:

T: *She used to ask for pearls and diamonds. She used to tell lies.* etc.

Then ask questions like:

T: *Does he buy pearls and diamonds now?*
Did he use to buy her pearls and diamonds?

Continue in this way for the three verses of the song. Play the song when you feel the class has caught the idea. When they have heard the song, you may find it useful to drill the question form: *Did you use to . . . ?* and the negative: *No, I didn't use to . . . .* It may be as well to point out to teachers that the question form: *Used you to . . . .?* and the negative: *I usedn't to . . . .* are now very rarely spoken or written.

Special difficulties

(a) *I used to be* like that: Some students find this confusing. It is probably because they don't often use 'to be' in a sentence. Give them some practice by showing for example a picture of a typical student and another of a schoolboy:

T: *He's a student now. He used to be a schoolboy.*

(b) *He used to use* her telephone: If this causes the class problems, explain that *used to* is only used in the past tense and has no connection with 'to use'. Explain that 'to use' is a normal verb nearly always followed by an object: *I am using my new typewriter.*

Hints for discussing the song

The girl, who has been taking all the pearls and diamonds, doesn't really like the boy. She tells him she does so as to get more GIFTS from him. She LEADS HIM ON, telling him that she will marry him, MAKING FALSE PROMISES, and in general PULLING THE WOOL OVER HIS EYES. He has been FOOLED/DECEIVED; she has MADE A FOOL OF HIM. We could say that she has been LEADING HIM UP THE GARDEN PATH.
Pearls and diamonds are JEWELS or 'GEMS'. They are WORTH A LOT OF MONEY and sometimes PRICELESS. She had another man, which means that she was TWO-TIMING, but her choice was unfortunate, because this man was a ROBBER/THIEF who ROBBED her and STOLE her jewels.
In the first verse, the hero seems to be a dreamer, an idealistic and naive person. However, he says that he used to be like that, but he has now COME TO HIS SENSES and we may hope that he won't make the same mistake again!

Comprehension questions

1 What did (Peter) use to do in the morning?
2 What did he use to buy the girl?
3 Does he think she's an angel now? Why not?

4 Was she happy with the pearls and diamonds?
5 What did she use to tell him?
6 Who used to live next door to her?
7 What did (George) use to tell her?
8 What did he use to use?
9 Why is she unhappy now?
10 What can't she do now?

8. **If you go to Rome** (First conditional)

If you go to Rome
You'll see the Colosseum
If you go to London
Maybe you'll see the Queen
If you stay with me
You won't see anything
But you'll be very happy
That's for sure

If you climb that mountain
You'll be above the noisy crowds
If you catch a jet plane
You'll see above the clouds
If you stay with me
You won't see anything
But you'll be very happy
That's for sure

If you leave me now
I'll be sad and lonely
If you walk away
I'll search around for you
If it takes a year
I'll find you my darling
And you'll be very happy
That's for sure

If I make some money
Will you come and live with me?
If I make some money
Will you change your mind?
If I ask you nicely
Will you make a cup of tea?
Then I'll be very happy
That's for sure

If you leave me now, etc.

Presenting the structure

Ask a student to do something he doesn't really want to do. To tempt him show some kind of reward: a cigarette, a chocolate etc. Then say:

T: *Juan, please clean the blackboard.*

The teacher indicates that the student should show displeasure at the suggestion.

S: *I don't want to clean the blackboard.*
T: (showing the student a chocolate)
If you clean the board, I'll give you a chocolate. (Repeat)

Show various objects and think of different situations where the students will get a 'reward' if they do something. After this get them to use situations with no 'reward'. e.g.:

T: *What will you do if you fail/pass your exam?*

Structure related to the song

Ask the students to ask each other questions about what they will see if they go to each other's home town or if they go to a famous place like Rome. Then the teacher can ask the class:

T: *What will you see if you stay here in this classroom?*
S: *I won't see anything.*

You can then explain in simple terms the story of the song. Play the song and when the class is familiar with it ask them questions, or they can ask questions like:

S.1: *How will he feel if she leaves him?*
S.2: *He'll be sad and lonely,* etc.

Hints for discussing the song

The young man is MAKING AN OFFER but we don't know for sure if he is PROPOSING to the girl/asking her to marry him. In the chorus he BEGS/IMPLORES or even PLEADS with the girl to stay. He's obviously a very TENACIOUS/PERSISTENT person, if he is willing to GO ON/KEEP ON searching for a year. He's also very SELF-CONFIDENT (you'll be very happy, that's for sure); one might almost say he's an EGOIST. He HOLDS OUT the promise of happiness if she stays with him. But in the last verse we see him IN A DIFFERENT LIGHT. He shows that he is very easily satisfied – all he really wants is a cup of tea!

Comprehension questions

1 What will (Sarah) see if she goes to Rome?
2 What will happen if she flies in a jet plane?
3 Will (Robert) be happy if she goes away?
4 What will he do if she walks away?
5 How long will he search for her if necessary?
6 What does he ask her to do if he makes some money?
7 What will make him happy?
8 What will she see if she stays with him?
9 What will happen if she climbs the mountain?
10 Express the idea 'you'll be very happy, that's for sure' in other words.

9. **I'm sitting all alone** (Present perfect continuous)

I'm sitting all alone
In my girl-friend's home
I'm sitting waiting for her to come home
I've been waiting for an hour
I've been making paper flowers
I've been thinking what she means to me

I'm sitting all alone
Still she isn't home
I've been getting very very sad
I've been cooking in the kitchen
I've been watching television
I've been reading letters that I wrote to her

All these years I've been thinking
She wanted to marry me
But in fact she's been looking for another man
But I couldn't see . . .

I'm standing all alone
I'm a long way from home
I've been watching all the ships sail by
I've been singing sad, sad songs
I'm going back where I belong
I've been living in this town too long

All these years I've been thinking, etc.

I'm standing all alone, etc.

Presenting the structure

(a) Present a situation with a painter or writer, or any person whose activity continues in the same form for a long time:

T: *This is Arthur. He started painting at 7.00 o'clock this morning. He was still painting at 10.00 o'clock and he was still painting at 2.00 o'clock. It's 3.00 o'clock now and he's still painting.*

Write on board:

7.00 am	→	3.00 pm
He started painting		He's still painting

Continue:

T: *He started at 7.00 am. It is now 3.00 pm. That is eight hours. He has been painting for eight hours (Repeat)*

How long has he been painting?

S: *He has been painting for eight hours.*

Relate the idea to the class situation:

T: *This class began at 10.00 o'clock. It is now 10.35. You have been sitting here for 35 minutes (Repeat)*

Write on board:

10.00 am	→	10.35 am
This class began		The class is still continuing.

T: *How long have you been sitting here?*
S: *I've been sitting here for 35 minutes*

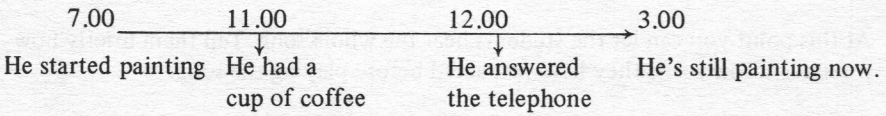
Give other examples (taken possibly from people you can see from the classroom window: a man waiting for a bus, two women talking etc.) Get the students to ask each other questions:

S.1: *How long has he been waiting for a bus?*
S.2: *He's been waiting for 5 minutes.* etc:

Next, make sure the distinction is clear between a simple action in the past and an action that began in the past and is still continuing in the present. Take the painter again:

T: *He started painting a 7.00 o'clock*
He had a cup of coffee at 11.00 o'clock
He answered the phone at 12.00 o'clock

Write on board:



The vertical arrows indicate actions that took place at a precise time and are now finished.

Ask questions to make sure that the class understands:

T: *Is he still drinking coffee?*
Is he still answering the telephone?
Is he still painting?
How long has he been painting?
Students to answer.

(b) Present a situation: John gives the keys of his flat to Paul, James and Anne. He tells them to go and make themselves at home. He has some shopping to do and when he arrives they will have a meal together. They arrive at John's place and Paul switches on the television. Anne begins to do some knitting and James goes into another room. The students could act a short scene on these lines:

John returns.

John: *What have you been doing, Anne?*
Anne: *I've been knitting*
John: *Have you been watching television for long, Paul?*
Paul: *I've been watching it for an hour.*
John: *What have you been watching?*

Paul: *I've been watching this Western*
John (to Anne) *What has James been doing?*
Anne: *He's been reading or sleeping in the other room.*
James (coming in) *No, I haven't. I've been listening to John's records.*

Structure related to the song

Indicate the mood of the song by asking one of the men in the class to invite one of the girls to go to the cinema with him. Have him stand outside the cinema and use a clock face to indicate the passing of an hour. He arrived at the cinema at 6 o'clock and now it's 7 o'clock. He's been waiting for an hour.
The girl finally arrives and apologises for being late. The next time they go out, he says he intends to go to the girl's house and meet her there. The next time, when he arrives on the doorstep, he is greeted by the girl's flat-mate who says the girl isn't home yet. She asks him to wait on his own because she has a date. He does so, feeling pretty miserable. All this can be done as a dialogue, which the teacher can help the students to prepare. Then they can act it in front of the class.

At this point you can let the students hear the whole song. Tell them briefly how it relates to the scene they have just acted before playing the song.

Special difficulties

The use of *mean* in the sentence *I've been thinking what she means to me.*
Most languages seem to have a metaphor on these lines: *You mean the world to me;* if there is any doubt, try to explain it with an equation; Money is very important to me, so it means or represents a lot to me. She is very important to him and so she represents his world.

Hints for discussing the song

He waits for an hour so he must be very PATIENT, but then his PATIENCE RUNS OUT, and he becomes IMPATIENT.
When she doesn't arrive ON TIME, he begins to WORRY or FRET. He is ANXIOUS to know if she is alright. However, when he begins to look at her letters, he REALISES that he didn't really know very much about her. He thinks she has LET HIM DOWN, and he begins to LOSE FAITH in her. He GIVES UP WAITING FOR HER, and decides to GIVE her UP, to BREAK OFF THE RELATIONSHIP. The girl, too, wanted to break off the relationship, but she didn't FACE UP TO her responsibility. She TOOK THE EASY WAY OUT, and simply didn't TURN UP when she was supposed to.
At the end of the song, he wants to GET AWAY FROM IT ALL, and MAKE A FRESH START. She PROMISED TO marry him, but was looking for another man BEHIND HIS BACK.

Comprehension questions

1 Is (Paul) at home?
2 What has he been reading?
3 Should a person read letters like that? Why not?
4 What does he find out about her?
5 What do you think he will say if he sees her again?
6 What do you think of the girl? Is there any justification for her actions?
7 Does (Paul) come from London?
8 Does he intend to stay here? If not, why not?
9 Give two things that he might have been doing while he was waiting for her.
10 How long has (Paul) been waiting when the story begins?

10. **When you wake** (Future continuous)

When you wake tomorrow
I'll be walking down the road
I'll be thinking of the times we had together
I'll be wishing we'd done better
I'll be writing you a letter
Telling you I won't be coming home again

When you draw the curtains
I'll be standing at the station
I'll be lighting my first cigarette of the day
I'll be wishing we'd done better, etc.

I'll be sitting on the train
Telling all those who'll be listening
About the loneliness of my poor life
I'll be wishing we'd done better, etc.

The train'll be arriving
At the station in the morning
Picking up the passengers one by one
I'll be playing a game of cards
With the driver and the guard
And I know I won't be coming home again

When I get to London
You'll be looking in my room
You'll be wondering why the bed's already made
You'll be wishing we'd done better
You'll be looking at my letter
You'll be reading that I won't be coming home

I'll be sitting on the train
Telling all those who'll be listening
About the loneliness of my poor life
I'll be wishing we'd done better
I'll be writing you a letter
Telling you I won't be coming home again
And I know I won't be coming home again

Presenting the structure

(a) Take the situation of a sun-starved Englishman who is going on holiday next week. Begin by using the present continous e.g:

T: *He's in England today. It's raining.*
He's travelling to work by train.
What's he doing? Student to answer.

Then divide the board into two and write *This week* on the left and *Next week* on the right. Point to these as you say:

T: *This week he's in England and it's raining. Next week he will be in Spain and the sun will be shining* (Repeat) *Next week he will be lying on the beach in the sun.* (Repeat) *What will he be doing next week?* Student to answer.

Continue in this way, developing the scene with phrases like:

swimming in the sea
looking at the girls on the beach
resting in the lounge of my hotel

Imagine him on the train again talking about his holiday with an envious friend: e.g

When you catch your train home next week, think of me... I'll be walking back from the beach to my hotel.

(b) Present another situation: someone is going on a dangerous or adventurous journey, for example to the Amazon or the Himalayas: *On July 25, he'll be in Katmandu. He'll be waiting for the Sherpas to finish packing his supplies. He'll be writing a letter to his wife telling her not to worry. He'll be getting excited/anxious/frightened.*

Structure related to the song

The song is written in the form of a letter. The wife, who intends to leave home the next day, is writing a farewell letter to her husband. She is writing about where she will be and what she will be doing the following day when he wakes up/draws the curtains etc.

It would be helpful to show picute

It would be helpful to show pictures or drawings of the actions of the man and woman. Show a picture of the man waking up and at the same time show one of the woman walking down the road.

T: *When he wakes up, she'll be walking down the road.*

The song only mentions two of the man's actions in the first four verses so the teacher will need to introduce other actions typical of early morning surburban life: show the man reading the newspaper, making a cup of tea, making his breakfast, polishing his shoes, etc.

You can then give the pictures of the man to one student and those of the woman to another and let them decide what happens by choosing pictures at random. For example, the first student selects a picture with the man drawing the curtains:

S: *When he draws the curtains, what will she be doing?*

The other student then shows a picture of the woman and either he or a member of the class answers:

S: *She'll be lighting her first cigarette.*

You can, of course, reverse the drill:

S: *When she lights her first cigarette, he'll be drawing the curtains.*

Hints for discussing the song

The girl in the song WAKES UP very early, and CREEPS out of the house on TIP-TOE, not wishing to DISTURB her husband or do anything that will AWAKEN him. She leaves a note EXPLAINING why she is leaving. It's very early, probably before DAWN? Perhaps she wants a DIVORCE? But for the time being she wants to be SEPARATED. Perhaps they are INCOMPATIBLE. She shows some REGRET, but seems to be DISILLUSIONED BY the relationship. Perhaps she's BORED WITH her life as a HOUSEWIFE. It could be that her husband doesn't PAY ENOUGH ATTENTION TO her.

On the train, she is going to look for a SHOULDER TO CRY ON. Someone that she can CONFIDE IN. She will POUR OUT HER TROUBLES, and perhaps ask this person to KEEP A SECRET. Will she and her husband MAKE UP, will there be a RECONCILIATION? Will they give it a SECOND TRY?

Comprehension questions

1 Who is writing the letter?
2 When does (Cathy) intend her husband to read it?
3 What will she be doing when he wakes up?
4 Give a possible reason why she's leaving.
5 When will she be smoking her first cigarette of the day?
6 Do you think her train will be full?
7 What will she talk about on the train?
8 Where does she intend to go?
9 Where will her husband find her letter?
10 Do you think he took enough notice of his wife?

These teacher's notes suggest ways in which Mister Monday and other songs for the teaching of English can be used in the classroom. There is practical advice to guide the teacher how and when to teach the songs.

Ken Wilson, the author, wrote the songs for his own classes and these notes reflect his wide experience of teaching. He has developed various stimulating ways of using the songs, with both elementary and advanced classes, and he discusses these in this booklet.

Longman

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